

CUT RATE TICKETS, PROPERLY, ARE SOLD IN DRUG STORES

Preachers and Plays and Where They Part

All Dramatic Sermons Seem To Be Built Upon One Text
Which Hardly Fits the Clergymen of Our Day
and Generation.

By HEYWOOD BROWN.

Whenever a playwright intends to put a minister in a play he turns to his King James Bible for a suggestion, and invariably the book opens at sixteenth Luke, where the author finds in the eighth verse, "The children of this world are in their generation wiser than the children of light." Accordingly, the minister becomes the least efficient person in the play. He is on an intellectual plane with the ingénue and much more simple than the heroine. Whenever the characters lapse into colloquialisms or slang the minister cannot even understand what is going on. Invariably the clergyman is the first person to be fooled and the last to be undecieved. His only function in the play is to afford comic relief or marry the hero and the heroine in the last act.

As a matter of fact, in a town of any considerable size the minister, in addition to his spiritual functions, is the executive of a complicated business venture, a social service worker and a society leader. He meets ten men for every one with whom the soap manufacturer or the banker comes in contact. If he amounts to anything at all he is the confidant of all sorts and conditions of people. He sees his parishioners under the stress of unusual circumstances, when conventional restraint is somewhat impaired. Unfortunately, the minister, on account of this close contact with life, often tends to become worldly. Not infrequently he is sophisticated and cynical. His sermons, as like as not, are painstakingly colloquial, and he may become a leader in the popularization of slang phrases, as Billy Sunday has done. Somebody ought to introduce the minister of the stage to the minister of real life. Each might learn a little from the other.

Come to think of it, though, there is a profession which fares worse at the hands of the playwrights than the ministry. The college professor has ever been a subject only for caricature. We don't know just why the intellectual man necessarily should be absent-minded, but that is the way the playwrights insist on depicting him. He has gray whiskers, rimmed eyeglasses and a tendency to bump into scenery. His conversation is larded with Latin and his favorite diversion is reading a Greek dictionary.

William James, who was more or less of a real person, enjoyed nothing quite so much as watching Richard Carle in musical comedy. Dean Briggs, on the contrary, is fascinated by Tris Speaker, and probably knows as much about inside baseball as any man in the country barring Hughie Fullerton. Until the motion pictures swept the field, George Lyman Kittredge never missed a melodrama which came to Boston. But if any one of these men was put into a play the public would not accept him as a true professor.

A man conversant with the affairs of the Metropolitan Opera insists that Jean Parrel, of "The Great Lover," should have been a tenor instead of a barytone. Flightiness and philandering are tenor qualities rather than those of a barytone, insists this critic. Perhaps he is right, but we feel certain that the authors have done wisely. Any time a tenor is made the hero of anything people will begin to recall that "a tenor is one-fifth of a quartet," and all the rest of the wheezes.

There is a marked tendency toward thinking that if a play bores you sufficiently it is a great play, while if it amuses you excessively there is something wrong with it. We dissent, and state our belief that "Back Home" is a better play than "When the Young Vine Blooms."

As Miss Ethel Barrymore has remarked, there is some difference between the theatre and the diamond, after all. The press agent of the Hippodrome refers to the leader of the Yankees as Mike Donovan.

"The Great Lover" Is Romantic, But Not to Leo Ditrichstein

By GEORGE S. KAUFMAN.

Make way for the romantic play! Leo Ditrichstein says so, and accent and all. Being the foremost romantic actor in America—one of the four most, at least—he is qualified to speak. He thinks, does Ditrichstein, that there is soon to be a flood of plays romantic—the inevitable reaction, as the political writers say, to the "ism" of the question of who are to act in them. Unless Ditrichstein suddenly develops a dark personality, the outlook is dark.

It required the fankandwagnalls to settle the question of what makes a play romantic. To quote the book: "Romantic, a. Founded upon or influenced by what is extravagantly ideal; sentimental rather than rational; imaginary or idealistic; fanciful; visionary. . . . Syn: Alry, chimerical, dreamy, extravagant, fanciful, fantastic, fictitious, ideal, imaginative, picturesque, poetic, sentimental, visionary, wild." Wild! That was a poser! Certainly there have been a few wild plays produced during the season, but it would have required a hardy elongation of the imagination to term them romantic. And, undoubtedly, there have been some wild actors, authors and managers when the reviews appeared, but—

At any rate, most of the other designations appeared to fit "The Great Lover," which is the subject of this discussion—and yet that was where one encountered the snag. Politely but firmly and accentedly, Leo Ditrichstein refused to admit that "The Great Lover" is romantic. Oh, yes, they are billing it as a romantic comedy, but isn't it? It is, he said. And that takes us back a few years.

In his youth—well, then his younger youth, if you will have it so—Leo Ditrichstein was a grand opera singer. It happened in Germany. He was heart and soul and nearly everything else in his operatic work, but he rehearsed "Der Meistersinger" once too often. Soft music. Exit the operatic voice of Leo Ditrichstein. It is, he says, the parallel, begin to see why "The Great Lover" is realistic to Ditrichstein?

Having lost his voice, he decided to become an actor. That is the way he tells the story, at any rate, but perhaps there is a little of the voice still left. He came to America, stayed at the Amberg Theatre three years and then went upon the English-speaking stage but never for a minute did he forget grand opera.

Then, as now, he was on intimate terms with the operatic stars, and then, as now, it was he who was not to slip into the opera house and hear to the rehearsing artists. The years slid along, and finally Ditrichstein conceived the idea of knocking out the fourth wall of the opera house—the phrase is Enrico Caruso's—and showing what was going on inside.

He planned the play—planned all of it, and wrote an act and one-half of it. Then "The Concert" came along, and "The Phantom Rival," and "The Great Lover" languished and grew dusty. Ultimately the Hattens—Frederic and Fanny, the Chicago indefatigables—heard about it and finished it. That is the history of the play—except that Ditrichstein rewrites half of the second act in an hour and thirteen minutes in a stateroom between Syracuse and Rochester, or perhaps it was Erie and Harrisburg.

So can you wonder that "The Great Lover" is not romantic to Leo Ditrichstein? He knows it is real, just as he knows it is real. The great tenor has seen the play twice, despite the Metropolitan rush, and he has promised to see it a third time to-morrow evening. It is real to Ditrichstein because of the operatic background that he knows and loves; it is particularly real because of the lost voice, and as for the multiple loves of the heroine—well, of course, that's different.

JOHN DREW IN "THE CHIEF"

Frohman Star Begins Season at Empire To-morrow.

For the first time in many years John Drew did not open the Empire Theatre. But finally—as late as November 22—he is announced for that playhouse in a comedy by Horace Annesley Vachell, entitled "The Chief."

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BROOKLYN THEATRES

Gillette, "Sari" and "Nobody Home" the Attractions.

Exceptionally good theatrical fare is promised for Brooklyn this week, where William Gillette, "Sari" and "Nobody Home" will be seen. Gillette will appear at the Majestic in revivals of his famous successes, "Sherlock Holmes" and "Secret Service," in which he has just been seen at the Empire. The tuncful "Sari," with Mizzi Hajos still in the title role, will be the attraction at the Majestic, while "Nobody Home" will play a week's engagement at Teller's Shubert Theatre.

Lily Langtry is in vaudeville. She will appear at the Orpheum to-morrow in a sketch, "Ashes," built on Sydney Grundy's "The Degenerates." Among others at the Orpheum will be Ernest Ball, Whiting and Burt and Huey and Lee Mercedes, the musical mystery, and "The Forest Fire," an electrical illusion, will top the Prospect bill. Bushwick will have Billy B. Van, Chip and Marble and Raymond and Caverly.

TESTIMONIAL TO LEAVITT

Frohman, Brady and Others to Honor Manager.

Michael B. Leavitt, who merits the frequently used phrase, "dean among theatrical managers," is to be on the receiving end of a huge testimonial organized by other managers. Mr. Leavitt is 73 years old and is rounding out his 33d year as a showman. Daniel Frohman, William Harris, William A. Brady and Joseph Brooks are credited with the idea, and the performance will occur at the Manhattan Opera House on the afternoon of January 11. George W. Lederer will be the general stage director, and William W. Randall will look after the business details.

A NEW JULIET

Khya St. Albans at Forty-fourth Street Theatre.

New York's first Shakespearean production of the season will occur at the Forty-fourth Street Theatre Tuesday evening, when the David Chanler Dramatic Company will offer "Romeo and Juliet." Khya St. Albans (Khya Saenger) will make her professional debut in the part of Juliet.

Others in the company will be George Ralph, Frederick Lewis, Fuller Mellich, Rickett Page, Eric Maxon, Rowland Buckstone, Douglas Ross and Martha Mayo.

Holmes and Elmendorf.

Burton Holmes begins his New York season at the Candler Theatre to-night with a lecture on "West Point and Yellowstone Park." It will be repeated to-morrow afternoon. At Carnegie Hall to-night and to-morrow afternoon Dwight Elmendorf will give an illustrated talk on Switzerland.

Columbia and Yorkville.

Mollie Williams, called "the Anna Held of burlesque," will head Bob Manchester's Burlesquers at the Columbia this week. The performance consists of two acts of burlesque and a programme of vaudeville acts. The United States Burlesque, produced by Billy Watson, will be the attraction at the Yorkville.

Grace George Hopes Playhouse Will Have Clientele

Already the Repeater Has Been Found Among the Audiences Which Attend Performances of "New York Idea" and "The Liars."

"I've always wondered," Miss Grace George was saying, "just how much there was in this talk about a theatre's clientele. Now that I'm the manager of a theatre myself, I'm still wondering, but I hope to find out something before I'm through."

The star, who has been given full charge of the Playhouse by her husband, William A. Brady, with her own company and her own choice of plays, took a few minutes out of a busy day to answer some questions as to how she did it. "Busy" is used of Miss George advisedly, because, in addition to giving one play or more in regular performances, she is always rehearsing another for her next production. She not only plays the principal part, but directs rehearsals and supervises the whole production, which means attention to the electrician, the carpenter, the scene painter, the costume maker and the property man.

But, as Miss George was saying, the clientele of a theatre is the subject just now. She remarked: "Not so long ago the trend in theatres seemed to be all one way. It was in different directions at different times, but somehow, when the rush started, all theatre builders seemed to go together. Now there aren't any more theatres going up for a while—let us hope—and managers are striving to make use of what they have. The result is that they are showing rather a wise discrimination. Two of the largest houses are employed for musical productions, and to judge from the reports of their success similar productions will hold the boards in both houses for some time to come."

"And at the opposite extreme we have our smaller theatres, which would have been too small if the habit had continued. But since it hasn't, and immediate danger of having any more front parlors turned into theatres is averted, we can begin to calculate on the uses of the various theatres we already have. That is where I come in as a manager, because my husband, Mr. Brady, has turned over the Playhouse to me. It's the real Brady theatre, of course, containing all the executive offices upstairs, and so it's almost like home. In fact it is a business home, and it holds me most of the time."

"But it has interested me especially, aside from all sentimental considerations, to see from all the ambitions wrapped up in my company, and I'm glad to have the Playhouse, because I think it's the theatre to have a clientele. It's one of the newer houses, it

CONCERTS TO-NIGHT

Victor Herbert at Cort and Sousa at Hippodrome.

Victor Herbert will begin a series of Sunday concerts to-night at the Cort Theatre, where his operetta, "The Princess Pat," is having its run. As is usual in the case of Herbert concerts, the second part will be devoted exclusively to Herbert music.

John Philip Sousa and his organization will again be heard at the Hippodrome to-night.



DOROTHY GISH.
Of the Triangle forces.

AT UPTOWN THEATRES

"Bubble," "Kick In," "Cousin Lucy" and "Blue Bird" Coming.

Louis Mann and the delicate comedy, "The Bubble," will move to the Standard Theatre for the week, while Richard Bennett and "Kick In" will drop down to the Lexington. Julian Eltinge's musical play, "Cousin Lucy," will be the week's bill at the Bronx Opera House.

Maeterlinck's "Blue Bird" returns to town this week, being the attraction at the York.

Plaza Theatre.

The feature picture at the Plaza Theatre beginning Monday will be Richard Bennett in "Damaged Goods," and during the last half of the week Valli Valli in "The Woman Pays."

Theatre Francais.

The second of the season's productions by the Theatre Francais will be made Tuesday night at the erawhile Berkeley Lyceum. It will be "Petite Peate," a comedy. The leading rôle will be played by Lillian Greuse.

Where and Why Plays of the Season Continue

"Back Home" Brightens the Field of Melodrama with a
Wholesome Play of Humor, Thrills and Sentiment
Drawn from the Folk Down South.

By HEYWOOD BROWN.

Comedies.
"The Great Lover," at the Longacre, is an interesting story of the loves and lives of the grand opera folk. The play affords Leo Ditrichstein an opportunity to present the most finished piece of acting he has ever done.

"The Liars," at the Playhouse, is a commendable revival of one of the best comedies of Henry Arthur Jones. Grace George and Conway Tearle are seen to good advantage in this comedy of intrigue.

"Hobson's Choice," at the Comedy, gets closer to life than any other play in town. Broadly humorous, the little play is admirably staged and acted in the most convincing fashion by a cast which is good all through.

"Our Mrs. McChesney," at the Lyceum, presents Ethel Barrymore as the famous character of fiction. The play is loosely built, and not all of its sentiment is true, but its humor is veracious and for the most part interesting.

"The Unchastened Woman," at the Forty-fourth Street Theatre, is a well-made play, superbly acted by Emily Stevens and Miss Christine Norman. There is no play in town, we think, which can compare to it in dramatic power.

"The Boomerang" is a light comedy of the most engaging sort. Martha Hedman, Wallace Eddinger and Arthur Byron are conspicuous in the cast.

"Abe and Mawruss," at the Lyric, is an altogether successful continuation of the adventures of Potash and Perimutter. Barney Bernard's ability is seen to fine advantage as Potash.

"Rolling Stones," at the Harris, is a brisk, bustling business play, in which Charles Ruggles provides a good deal of amusement in a novel comedy part.

"The Two Virtues," at the Booth, is a rather talky play, which allows E. H. Sothern to remind his public once again that he is a finished comedian.

"Young America," at the Gaitey, is a slight but bright and wholesome play about a boy and his dog.

"Guinness," is a happy, slow-moving character play, in which Frederick Ross gives an exceedingly deft performance.

"When the Young Vine Blooms," at the Garden, is a timesome play, written in the idiom of a master mind. Emanuel Reicher acts well in the chief part.

Farces.

"Fair and Warmer," at the Eltinge, is a rollicking farce of great merriment. It is played at top speed by Edie Kennedy and John Cumberland.

"Hit-the-Trail Holiday," at the Astor, is a play about Billy Sunday, by George M. Cohan, in the brisk manner which has come to be associated with the work of that playwright.

Problem Plays.

"The Eternal Magdalene," at the Forty-fourth Street Theatre, is an overly sentimental treatment of an old and civic. Julia Arthur brings a certain distinction to the chief part.

"Common Clay" is a popular presentation of popular morals. The play is acted in theatrically effective fashion by a notable cast, which includes Jane Cowl and John Mason.

Melodramas.

"Back Home," at the Cohan Theatre, is a humorous and rather engagingly sentimental treatment of life in a small Southern town. John Cope and Willis Sweetnam act the chief roles with skill.

"Under Fire," at the Hudson, is a rollicking play about the great war, couched in the familiar romantic strain.

"The House of Glass," at the Candler, shows that the arm of the law is a very long and that Mary Ryan is an exceedingly willing weeper. The play concerns police and crooks and has a considerable amount of emotional appeal.

One-Act Plays.

The Washington Square Players present a bill of comparative comedy at the Bandbox Theatre. The bill is made up of Schnitzler's "Literature," Roscoe's "The Honorable Lover," Allen Cope's "Overtones," and de Mause's "Whims." The plays are well staged and well acted and an evening at the Bandbox is a constant delight.

Musical Plays.

"Around the Map," at the New Amsterdam, is magnificently staged, musically agreeable and clever in book and lyrics.

"Hip, Hip, Hooray," at the Hippodrome, is a beautiful entertainment, including any number of surprises.

"The Princess Pat," at the Cort Theatre, is distinguished by the singing, dancing and the acting of Eleanor Painter.

"Chin-Chin," at the Globe, has Montgomery and Stone, who should need be added, except that it is in the second year of its run.

"Alone at Last," at the Shubert, has a magnificent cast, including Perry and a number of excellent roles. The book is far behind the score.

"The Blue Paradise," at the Casino, is an amusing musical comedy in which the stress rests on the comedy rather than the music.

"The Ziegfeld Midnight Frolic," at the New Amsterdam Roof, is light, frothy, after the theatre entertainment.

Mme. Calve and Frank McIntyre On Varied Programme at Palace

You are sure to like something at the Palace this week. There will be Mme. Calve, and there will be Frank McIntyre. The specialty of the former is grand opera, and the latter has a George V. Hobart sketch. There will also be "The Passion Play of Washington," a "comedy of the tragic," and there will be B. trice Herford and her novelties.

Also, if any others are needed: Ruth Evans, with a dancing act; Ruth Royce, comedienne; Daniels and Conrad, musicians; and Boyle and Brazil, singers and dancers.

Nora Bayes headlines at the Alhambra, followed by "Cranberries," a sketch; Whitfield and Ireland, in "The Belle of Bingleville"; Ota Gygi, violinist; Vellicella, with her leopards; Perry and Health, songs and sayings; the Ragstons, comedy jugglers; Heiche and Easton, gymnasts; and White and Clayton.

The Royal has Kathleen Cliffler, Fanny and Kitty Watson, "The Suit and the Sinner," John and Winnie Hennings, Irene and Bobby Smith, Bedford's Whirling Sensation, the Dancing La Vars and others.

Old Films and New Seen On the Screen This Week

The twilight sleep pictures are being shown at Weber's.

William Farnum, in "The Broken Law," will be shown, beginning to-day, at the Academy of Music and the Riverside Theatre. "The Broken Law" is a Fox film, written and produced by Oscar C. Apfel.

"The Penitentes" is the Griffith contribution, and deals with the fanatically religious in the latter part of the sixteenth century. Orrin Johnson is in the film. In other films "The Edge of the Abyss," a modern drama, featuring Mary Boland, Willard Mack and Frank Mills. The Sennett farce is called "The Great Vacuum Robbery."

More war films! "The Battles of a Nation," depicting all sides of the European struggle, will begin a run at the Park Theatre to-morrow evening.

Victor Moore will appear at the Strand Theatre in "Chimie Fadden Out West," the second of the Fadden series. The Parisian and American screen fashion show in colors continues, and an attractive musical programme has been arranged.

To-day at the Broadway Edna Goodrich will make her photoplay debut as a Paramount star in the lovely production of "Armstrong's Wife," by Margaret Turnbull. There will also be a three-reel Buck Parvin comedy, entitled "This Is the Life," by Charles E. Van Loan.

"The Battle Cry of Peace" is rounding out its third month at the Vitagraph, and its appeal is apparently as great as ever. It is now being shown also in Boston, Philadelphia and Chicago.

The final week of "The Birth of a Nation," Griffith's great spectacle, starts to-morrow at the Liberty, and the film will leave that theatre with the long run record for New York City in its possession.

Geraldine Farrar in "Carmen," one of the best films ever seen in New York, continues at the Princess.

HELEN RAYMOND.

Who will appear in the new "Very Good, Eddie."